

MUSIC IN THE  
AFTERNOON

MUSIC IN THE AFTERNOON

## NEWS &amp; NOTES

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FROM PARTY PIECE TO PARLOUR  
PEARL: A BRIEF HISTORY OF THE  
PIANO TRIO

by Keith Johnston

This autumn's first two Women's Musical Club of Toronto concerts feature piano trios by Haydn, Weber, Schumann, and Ives – works which span the trio's lifetime as a concert genre. But before Haydn's late works, piano trios were not performed on the stage. They were written for the private enjoyment of an amateur pianist, accompanied by her children, servants, or party guests. The pronoun in that last sentence is not a nod to political correctness. The keyboard part in the eighteenth century was written expressly for women.

Women's professional musical careers at that time were limited to the operatic stage. Men still had exclusive rights to the pit and the concert hall. But in the salon, middle and upper class women developed their skills as pianists for their personal edification and to cultivate per-

sonas as "accomplished" (and therefore marriageable) women.

Jane Austen's work gives many examples. For the middle Bennett daughter Mary, who spends her afternoons "deep in the study of thoroughbass and human nature," the piano is the centrepiece of



her intellectual life (despite her meagre chops). The orphan Jane Fairfax, by contrast, is an accomplished pianist and, ultimately, a suitable candidate for Mr. Churchill's affections despite her impecuniosity.

Piano trios formed the heart of the chamber music repertoire for female pianists across Europe. Composers like Kozeluch, Sterkel, and Vanhal – not exactly household names today – were wildly popular and prolific writers of trios. In the 1780s every home in Europe with a parlour, a piano, and an accomplished woman would be well-stocked with sheet music by these composers. Mozart wrote piano trios also, and these works contain some of his usual fleet passagework. But he wrote these six trios for parties and for publishing, not for the concert stage. While they were exceptionally crafted, Mozart did not invest them with the intellectual or emotional depth of a string quartet, a form which had, by the 1780s had already ascended to great musical heights.

Piano trios in the late-eighteenth century were written in a simple style to aid sight-reading and fumbling fingers. The piano dominated, with the violin taking a secondary but prominent role. The cello almost always doubled the bass of the piano – a necessary thickening agent for the texture since contemporary pianos had anaemic-sounding bass notes. The cello part was deliberately kept simple enough that a less-talented male party guest could join the performance.

A delectable scene from Thomas Holcroft's novel *The Adventures of Hugh Trevor* (1794) captures a disastrous but probably typical performance. At an evening gathering, Miss Eliza insists the talented Hugh join her on violin while her inept father, Enoch, saws away on cello. They perform a trio by Kozeluch, whose simple textures are nevertheless beyond the facility of Miss Eliza.

"All voices, for there was a prodigious large party by this time, were loud in their as-

sent. Everybody was sure, before any body heard, it would be monstrous fine; so there was no refusing. The fiddles were tuned, the books were placed, the candles were snuffed, the chord was struck, and off we went, *Allegro con strepito!* [...]

"The very first difficult passage she came to shewed me she was an ignorant pretender. Time, tune, and recollection were all lost. I was obliged to be silent in the accompaniment, for I knew as little what was become of her as she herself did. Enoch knew no more than either of us, but he kept strumming on. He was used to it, and his ears were not easily offended."

Miss Eliza's modest skills were likely representative of the average consumer of published trios – a fact which merited the commercial genre a rather low artistic status.

But during Haydn's London sojourn in 1791 he met two pianists who would alter the history of the piano trio: Theresa Jansen (1770 - 1843), a famed virtuoso on the London salon circuit; and Rebecca Schroeter (1751-1826), a gifted amateur who aroused Haydn's creative powers in addition to his amorous affections. Their abilities stimulated his desire to imbue the piano trio with all of the creative energy his genius could muster. The result – his late piano trios – are works of such musical ingenuity, virtuosity, and expression that the piano trio assuredly entered the nineteenth century as a genre of high artistic repute.

*Keith Johnston recently received his Ph.D. in Musicology at the Faculty of Music, University of Toronto.*

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## BREAKING NEWS!

The WMCT has just learned that it is the recipient of a major bequest from the estates of music lovers Miriam and Irving Steinberg. The WMCT is grateful for their thoughtfulness and generosity in planning their estate. More information in the next newsletter.

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## FROM THE PRESIDENT

The Women's Musical Club of Toronto is glad to welcome 463 members, including 44 new members, to the 114<sup>th</sup> season. All five *Music in the Afternoon* concerts are sure to please and excite you, with something for every musical taste.

The WMCT is grateful to philanthropist Roger D. Moore for sponsoring Chris Paul Harman's new composition for flute and cello commissioned by the WMCT. The world première of *Sonatine* will be performed by Robert Aitken, flute, and WMCT artistic director, Simon Fryer, cello, on October 27, 2011. The WMCT also thanks BMO Financial Group and The Mary-Margaret Webb Foundation, artists' sponsors for soprano Adrienne Pieczonka and pianist Stephen Ralls, respectively. Pieczonka and Ralls will perform in the sold out December 1, 2011, concert.

The 114<sup>th</sup> season Bel Canto Supporters fund raising appeal, whereby members/subscribers simply add their donations to their subscription renewals, was very successful, raising \$22,500 from 163 members. This money will be used exclusively to help pay for concert production, artists' fees, and a master class. The WMCT is exceedingly grateful to all its generous donors for these essential funds.

Members of the Honorary Board and other past leaders were honoured last season with treble clef pins and other gifts for their significant voluntary service to the organization. They are Danuta Buczynski, John Caldwell, Emmy Homburger, Hanna Feuerriegel, Betty Gray, Grace Heggie, Ann Hughson, Isabel Jackson, Pamela MacKenzie, Mandy Macrae, Timothy McGee, Renée Simmons, Helen Taylor, Mary VanderVennen, and Marianne Weil. Congratulations to all.

Two of the WMCT's *dames formidables* – Emmy Homburger and Betty Gray – retired last month. Emmy, immediate past president of the WMCT, joined the board in 1989, the year of the first Career Development Award and she went on to co-chair three more CDA competitions. In 2000, as chair of the competition, she revitalized the CDA by partnering with the CBC in the administration of the award. This national exposure enabled the WMCT to benefit from the knowledge of CBC producers across Canada in selecting nominees for the competition. Emmy was the Centennial Celebration Concert co-ordinator, helping make the concert an artistic and financial success, netting the WMCT \$100,000. The surplus funds were allocated to the WMCT's extensive assistance programmes for young Canadian musicians.

Emmy was WMCT president from 2005 to 2008 and during that time took on the added responsibility, with her husband Walter, of co-artistic directorship for the 110<sup>th</sup> Anniversary season, the first sold out season in many decades. Emmy's warmth, charm, genuine interest in

people, and her unfailing grace under pressure have endeared her to her colleagues and friends at the WMCT, and her extensive knowledge will be greatly missed by the board.

Betty Gray, a 22-year veteran of WMCT volunteerism, retired last month from the board of the WMCT Foundation. Betty was WMCT president from 1995-1997. She initiated the very successful Student Outreach Programme and the popular annual "fun-raising" luncheons at the Donalda Club. Betty was the first chair of the Honorary Board Members Committee. She also hired indispensable arts administrator Susan Corrigan. Like Emmy, Betty has been a wonderful ambassador for the WMCT, bringing in many new members. Most recently, she chaired the Foundation's Administrative Committee. She will be greatly missed by both organizations for her hard work, administrative skills, and cheerful energy.

Marlene Priess and her telephone committee members report that most new members hear about the WMCT through a friend. At the Volunteer Appreciation Luncheon in June and at the September concert draws were held and winners received a free concert ticket so they could "bring a friend" to the next concert.



Barry Shiffman with Alisa, Vivian, and Donald Weilerstein, following their September 28 recital at Walter Hall.

At the September 28 concert, the WMCT was pleased to welcome guest cellist Alisa Weilerstein, one of 22 newly-minted MacArthur Foundation Fellows for 2011. This \$500,000 award, dubbed the "genius award," is paid quarterly over five years, and has no strings attached. Once again, the WMCT's Artists Selection Committee has scored a triumph, bringing the members astonishing young talent.

The WMCT regrets that it is no longer able to provide cloakroom service at Walter Hall for

members because of low (5%) usage over the last four years. Two members, Dean Tudor and Peter Hobbs, were kind enough to write in support of this change, and I thank them for their input.

Once again a member has brought to the attention of Front of House her allergic discomfort arising from perfume worn by nearby audience members. The WMCT cordially requests that perfume, cologne, and strongly scented soaps be avoided before attending WMCT concerts.

A short survey of members which will help with long-range planning will be undertaken at the December 1 concert. Volunteers will hand out forms and pencils and be available to assist. Thank you in advance for cooperating with the WMCT in this venture.

Plans are underway for the 115th Anniversary celebrity concert in Koerner Hall on May 2, 2013. This concert will once again be part of the WMCT members' subscription package. It's not too early to start thinking about guests you might like to invite at a special members' price. Guest artists Canadian superstars violinist James Ehnes and baritone Russell Braun will ensure that this will be a day to remember and a concert not to be missed.

As always, the WMCT is grateful to all its remarkable volunteers who give so freely of their time and talents and to the faithful audience members who also keep this venerable organization hale, healthy, and hearty into its 114th season.

*Julia Smith, President*

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## Profile: WMCT ARTISTIC DIRECTOR SIMON FRYER *by Bonnie O'Dacre & Julia Smith*

The Women's Musical Club of Toronto's artistic director, cellist Simon Fryer, a native of Manchester, United Kingdom, became a student at Chetham's School of Music when he was just ten years old. Housed in centuries-old buildings in Manchester's Medieval Quarter, the school is now the largest such facility in the UK. "Ah yes," Simon laughs, "music school. As well as the regular subjects of any high school there were also instrumental lessons, chamber music and orchestra and the joy of mixing with music nerds on a daily basis." Today "Chets" is an established

centre for expertise in music education, producing a steady stream of musicians to be exported around the globe. "If only they had been as good at it when I was there..." he jokes.

Simon comes from a musical family. His mother Kathleen plays the piano and supports all the family's musical endeavours. His dad Jack trained as a performer but National Service in East Africa intruded on the plan and he went into school teaching. In the 1970s he moved into educational administration becoming Music Organizer for the City of Salford (famed for *Coronation Street*). Simon recalls that his father's mandate was "to make music happen." He began by forming a youth orchestra and introduced a system of peripatetic music teachers to provide instrumental lessons for any interested child. "The system was very successful, producing a number of significant English musicians," he continues, "but ultimately in the 1990s governments began to decide that arts education was now an unnecessary frill and he found himself dismantling the very system he had built. Can you say 'early retirement'? Along the way my dad did write a book about his experience of introducing the Suzuki system of early instrumental education into an urban English environment."

Simon's sister Liz is a longtime violinist with the Birmingham Symphony Orchestra and her children, Joseph, double bass, and Victoria, violin, continue the family tradition of musicality, as does Simon's recent marriage to violinist Katie Gannon.

After graduating from Chetham's Simon attended the Royal Northern College of Music in Manchester, followed by the Guildhall School of Music and Drama in London. In Canada he studied at The Banff Centre for the Arts, "and that time has shaped me considerably."

Simon freelanced in England with orchestras such as the BBC Philharmonic, and in South Africa joined the Cape Town Symphony Orchestra. He emigrated to Canada in 1987. He played with the Toronto Symphony Orchestra for thirteen seasons and the Penderecki String Quartet for six. Recently he has been performing as guest principal cellist with the Orquesta Sinfonica de Tenerife in the Canary Islands. He has held teaching positions at the University of Toronto, The Glenn Gould School, and Wilfrid Laurier University.

Now living in Regina, he is principal cellist with the Regina Symphony Orchestra where his wife Katie is a violinist. He is also cello instructor for the Conservatory of Performing Arts, University of Regina.

Of his new life in the west he notes, "Regina has been very welcoming and we are enjoying settling into the city. Even the weather has been pulling out its very best stops for us." The RSO is Canada's oldest symphony – in continuous operation for more than a century – and has the advantage of the Regina Symphony Chamber Players at its core that performs its own chamber music series as part of the orchestra season.



Simon Fryer and Katie Gannon at the WMCT/WMCT Foundation donor recognition reception at the home of Peter Goulding and Barry White on April 14, 2011.

Simon enjoys new music and is at home with the demands of the "music of our time." He has worked extensively with a wide array of composers and instrumentalists in the field. "It's vital to perform and encourage new music," he says. "Only when you perform it can you tell what it has to offer." That said, he has exemplary mastery of traditional music which is a large part of his repertoire.

Simon has upheld and expanded the WMCT's commitment to introduce and promote exceptional new talent. During his mandate WMCT concert series have included two major prize winners – Kaori Yamagami received the \$25,000 Virginia Parker Award in July 2011 and Alisa Weilerstein received a MacArthur Foundation Fellow-

ship of \$500,000 last month – all part of his role in introducing both new and well-established Canadian and international artists to WMCT audiences.

No matter where he lives, his life will continue to involve world travel and performances as his schedule permits. He'll be in Toronto for three of the five WMCT concerts and for three Artists Selection Committee meetings this season and he's in constant touch with that committee thanks to communications technology.

The members of the ASC and the WMCT board of directors find Simon an inspiration and a joy to work with because of his amiable personality, his vast musical knowledge, and his performer's perspective. He has certainly fulfilled the expectations expressed by Hanna Feuerriegel on behalf of the Search Committee when she introduced him to the WMCT in 2006. "Well known by performers, composers, and administrators in the field, Simon brings his wide array of attributes to the position of artistic director to the WMCT."

## FORMER WMCT ARCHIVIST GRACE HEGGIE DIES AT 78

I read the obituary of former WMCT archivist Grace Heggie, who died on October 8, 2011, with great sadness. Grace served on the board of directors for many years in the position of the WMCT archivist. In that capacity she oversaw the transfer of the WMCT archives from the office and the homes of various members to the Special Collections of the Toronto Reference Library, allowing for public access to the collection. After retiring as archivist health issues often prevented her from coming to all concerts, but Grace continued to collect material for the WMCT archives. At the Annual General Meeting on September 20, 2011, president Julia Smith presented Grace with a WMCT treble clef pin for her exemplary volunteer service. She also received a pen, commemorating her 20 years as a member.

Grace was a librarian at the University of Toronto for many years and at York University from its earliest days. In addition to her love of classical music, Grace had a keen appreciation of jazz and was a long standing member of the Duke Ellington Society. She always took time to come over to say "hello" at the membership desk at the WMCT concerts. Her friendly and cheerful presence will be missed.

**Susan Corrigan, Arts Administrator**

*Grace's sisters, Barbara and Sandra Heggie, will be holding a reception in her honour at 30 Greenfield Avenue, on Saturday, November 12, 2011, from 1.00 to 3.00 p.m.*

## WMCT FOUNDATION: Where does a Career Development Award take a talented singer like Shannon Mercer?

Soprano Shannon Mercer's career has really taken off in the five years since she won the Women's Musical Club of Toronto's Career Development Award (CDA). A native of Ottawa, Shannon has lived in Toronto for the past eleven years. Her musical career ensures that she travels all over the world and in the past year she has sung throughout North America, as well as touring Colombia.



"We are so fortunate as Canadian artists to have support from organizations like the WMCT Foundation and the Canada Council," says Shannon. "I feel really privileged to have won the Career Development Award. In the United States, singers have many fewer support programmes," she adds.

Winning the CDA allowed her to prepare for her upcoming performing projects by taking more voice lessons from renowned Canadian teacher Mary Morrison, and also to buy more scores. According to Shannon, she's been "really lucky and successful with all my grant applications." Even today, five years after receiving her Career Development Award, Shannon says much of her work is still funded by grants from a variety of sources. "Awards like these have enabled me to become a working singer, meaning I work regularly," says Shannon. "I do everything...contemporary music, early and baroque music, recitals and opera. My personality seems to suit lots of different genres."

In addition to her touring, Shannon does quite a bit of recording and has at least three new recordings scheduled to come out in the next year. Two are recordings of Bach's *St. John's Passion* and there is a follow-up recording to the very successful Vivaldi recording that won the 2009 Juno Award as the best classical album of the year in the vocal category.

Shannon has clearly made good use of the award that she received from the Foundation. It has enabled her to grow, thrive, and develop as a singer. It is to foster this sort of career development that the award was created.

To hear Shannon sing this fall, you can catch her in Toronto at Toronto Masque Theatre's *Crazy to Kill*, a contemporary detective opera on November 11 and 12 at Harbourfront's EnWave Theatre. And if you want to learn more about this rising young singer, check out her website regularly, [www.shannonmercer.com](http://www.shannonmercer.com). There is also a link to all of the WMCT/WMCT Foundation award winners on the WMCT's website [www.wmct.on.ca/recipients.htm](http://www.wmct.on.ca/recipients.htm).

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## A NEW NAME FOR THE FOUNDATION

At the Annual General Meeting of the WMCT Foundation on September 15, 2011, the membership ratified the name change which the board of directors approved on June 30, 2011. The new name is Women's Musical Club of Toronto Foundation (or WMCT Foundation). The Foundation chose to drop the word "Centennial" from its name for brevity and clarity. The new name emphasizes the close ties between the Foundation and the WMCT.

If you have named the Foundation in your will, please contact the office at 416-923-7052 or [wmct@wmct.on.ca](mailto:wmct@wmct.on.ca) for further information on how this change affects you.

As always, you can reach the WMCT Foundation at the same co-ordinates (telephone, email, postal address) as the WMCT.

## AND, A NEW BOW FOR HUGO

Double bass player Hugo Rinfret-Paquet was the winner of a special WMCT Foundation 2011 scholarship award given to an outstanding student at the National Youth Orchestra of Canada. Hugo's win was announced onstage at the NYOC's final concert of the 2011 season in Toronto. The award recognized the musicianship and leadership shown by this native of Quebec City. During the year, Hugo is an undergraduate student at the Conservatoire de musique du Québec à Québec.

Hugo has been lacking a double bass and bow of his own – but part of that is about to change. Hugo just wrote to the Foundation to proudly

announce that he has ordered a bass bow from renowned French bow maker Gilles Duhaut in Tours, France. M. Duhaut has been making bows in his own *atelier* since 1982, having apprenticed at the famed École de Lutherie et d'Archèterie de Mirecourt. Although a custom bow from Duhaut can take months to arrive, Hugo believes that the wait will be worthwhile for the difference it will make to his playing.

After his new bow arrives, Hugo will let us know the date of his next performance in Toronto, to allow WMCT members to appreciate what a difference a fine bow can make to an already gifted musician. Hugo is excited about how his WMCT Foundation award is helping to provide for his artistic future.

**Peter A. Goulding**, *Chair, WMCT Foundation*

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## WMCT MEMBERSHIP RECOGNITION

"Happiness is: Music in your life and looking forward to enjoying the Women's Musical Club concerts..and thank you for remembering me with a pen for my desk. How gracious of you."

These are sentiments expressed by Jean Morrow, one of the WMCT's long time members who were recognized at the Annual General Meeting in September. Those who have been attending concerts for 20 years or more were recognized with a gift of a pen embossed with the WMCT's name and *Music in the Afternoon*.

In all 39 people were acknowledged:

Margaret Agar  
Janet Burnie  
Marian Daley  
Kathleen Davis  
Hanna & Fred Feuerriegel  
Marcy Fish  
Alison Gibson  
Betty & Joe Gray  
Joan Gray

Patricia Harris  
Grace Heggie  
Emmy & Walter Homburger  
Nancy Howey  
Nora Langley  
Pamela & William MacKenzie  
Mandy Macrae  
Martha MacVicar  
Ruth & Ralph Malcolm  
Esther & John McNeil  
Beryl Møller  
Jean Morrow  
Elizabeth Newton  
Margaret Procter  
Eleanor & Don Richardson  
Dagmar Staff  
Daphne Stapleton  
Eleanor Tam  
Wanda Trimble  
Mary VanderVennen  
Marianne Weil  
Hildegard & Heinz Weltner  
Prudence Whiddington  
Fay Wood

Betty Gray wrote "Congratulations on a businesslike and very enjoyable AGM. We thank the membership committee for the brilliant idea of recognizing long term members. It brought some new people to the meeting and Joe and I will treasure the pens. Also I appreciate the personal recognition you gave Emmy and me. P.S. I like the idea of a 'Treble Clef Club'."

From Ruth & Ralph Malcolm:

"Dear Directors:

"It was with deep appreciation and enjoyment that we attended the Annual General Meeting of the Women's Musical Club of Toronto on September 20.

"Your election of officers and directors was approved so smoothly, followed by the Scholarship Winners' Recital which we enjoyed so much. It is interesting to think what future careers these young artists may have, and how fortunate we were to hear them in the present. One envisions the careers such as those James Ehnes or Russell Braun have. We're sure that good will come to all the young artists and we wish them well.

"We wish to thank the WMCT for our pens and the recognition we received for our 20+ years of membership.

"May your 114th season be a successful and memorable one."

## SAVE THE DATES

**Tuesday, May 22, 2012:** Donalda Club annual "fun-raising" luncheon, with guest speaker **Don McLean**, the dean at the Faculty of Music, University of Toronto.

**Thursday, May 2, 2013:** Arrangements are being finalized for another concert in Koerner Hall, this time featuring Canadian superstars James Ehnes and Russell Braun on May 2, 2013, celebrating the 115<sup>th</sup> anniversary of the Women's Musical Club of Toronto. This concert will be part of the subscription series for the 2012-2013 season, with early-bird renewals starting in March 2012. WMCT members will also have the opportunity to purchase tickets for their friends and family at a special members' price.

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## A REQUEST FROM THE WMCT VOLUNTEERS

Dear Members:

Those of us who volunteer give many hours towards the running of the association. A lot of these hours are taken up with stuffing – that is, putting pertinent information into envelopes. These need two labels – one addressed with the member's name and mailing address and one with the return address – and have to be carefully kept in alphabetical order so that you can easily pick them up at the concerts.

When the concert series tickets are mailed to you in August the WMCT does not charge a handling fee as many box offices do. When you see us, the volunteers, standing at the table behind the boxes of envelopes addressed to you, won't you please take a moment to pick up YOUR envelope and save the Women's Musical Club of Toronto hundreds of dollars in postage.

**Marianne Weil**, *Membership Records and Mail Distribution Coordinator*

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## LUCKY DRAW WINNERS

Because its members are the best advertisers of the WMCT's *Music in the Afternoon* concert series, several lucky draws for complimentary single tickets to bring a friend to a WMCT concert have been held recently. The lucky winners to date are Penelope Cookson, Donnie Farley, Patricia Hausner, Pamela MacKenzie, Elizabeth Newton, Daphne Stapleton, and Ruth Thib.

## WOMEN'S MUSICAL CLUB OF TORONTO/WMCT FOUNDATION 2011-2012 RECORD OF SCHOLARSHIPS, FELLOWSHIP, & AWARD

### The Royal Conservatory of Music, The Glenn Gould School

1. The Women's Musical Club of Toronto Otilie M. Gunning Scholarship (established 1992) - \$6,500  
*Awarded annually to a piano student who displays musical excellence and is entered in a performance degree programme at The Royal Conservatory. The student must be a Canadian citizen or landed immigrant.*

**2011-2012 Recipient: Rudin Lengo, piano**

2. The Women's Musical Club of Toronto and the Women's Musical Club of Toronto Foundation 110th Anniversary Scholarship - The Glenn Gould School (established 2008) - \$6,500  
*Awarded annually to a student who displays musical excellence and is entered in a performance degree programme at The Royal Conservatory. The student must be a Canadian citizen or landed immigrant.*

**2011-2012 Recipient: Beth Hagerman, soprano**

### University of Toronto, Faculty of Music

1. Women's Musical Club of Toronto and the Women's Musical Club of Toronto Foundation Fellowship (established 2001) - interest on the \$50,000 endowment plus \$3,000 top-up to the endowed fellowship  
*Established with a gift of \$25,000 from the WMCT and the WMCT Foundation, and matched by the University of Toronto, to create an endowment that will sustain an annual award in perpetuity for an outstanding graduate student in Performance in the Faculty of Music. The recipient must be a Canadian citizen or landed immigrant.*

**2011-2012 Recipient: Melody Chan, piano**

2. Women's Musical Club of Toronto Entrance Scholarship (established 1993) - \$5,000  
*Awarded annually to a student entering the Performance Program, the scholarship is granted based on the entrance audition and academic achievements. The student must be a Canadian citizen or landed immigrant. (This scholarship replaced the WMCT Joan B. Wilch Scholarship in Voice, and the Mary Osler Boyd Women's Musical Club Scholarship, 1930-1973)*

**2011-2012 Recipient: Dalia Al-Khafajy, flute**

3. The Women's Musical Club of Toronto Centennial Scholarship- \$6,500  
*Established in 1997-1998 as part of the WMCT Centennial Celebrations, it is awarded annually to a student entering fourth year in the Performance Program of the Faculty of Music, University of Toronto. The student must have attained an annual grade point average of 3.5 or above, have the intention to pursue a career as a concert musician, and be a Canadian citizen or landed immigrant.*

**2011-2012 Recipient: Sara Schabas, soprano**

### National Youth Orchestra of Canada

1. Women's Musical Club of Toronto and Women's Musical Club of Toronto Foundation Summer Music Scholarship (2011) - \$2,500  
**Recipient: Hugo Rinfret-Paquet**



Honorary Board Members Committee chair Danuta Buczynski (centre) with scholarship winners Dalia Al-Khafajy, flute, Rudin Lengo, piano, Beth Hagerman, soprano and Sara Schabas, soprano, who performed at the WMCT Annual General Meeting, September 20, 2011.

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56 The Esplanade, Suite 203A, Toronto, Ontario M5E 1A7, 416-923-7052, [wmct@wmct.on.ca](mailto:wmct@wmct.on.ca) [www.wmct.on.ca](http://www.wmct.on.ca) Charitable Business No. 12371 8637 RR 0001

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